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*Introductory Addresses on the Science and Art Department  
and the South Kensington Museum.*

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No. 4.

ON

THE CENTRAL TRAINING SCHOOL  
FOR ART.

BY RICHARD BURCHETT,

HEAD MASTER OF THE TRAINING SCHOOL.

*(Delivered 7th Dec. 1857.)*



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AGENTS TO THE SCIENCE AND ART DEPARTMENT OF THE  
COMMITTEE OF COUNCIL ON EDUCATION.

1858.

[Price One Penny.]

Photocopy of Address on the Subject of the Department  
and the State of the Nation

No. 4

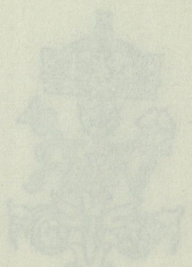
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# THE CENTRAL TRAINING SCHOOL FOR ART.

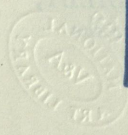
BY RICHARD BURNETT

RECTOR OF THE CENTRAL TRAINING SCHOOL

(Revised 1st Dec 1907)



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the first letter given last week and the  
same taken to you to see if you can  
give any opinion on it. It is a very  
interesting letter and I hope you will  
be able to give me some advice.

## AN ADDRESS

It has been some time since I have  
written you and I am sorry to hear  
that you have not been able to  
write to me. I am sure you are  
very busy and I hope you will  
be able to write to me soon.

I have been thinking of you very  
much and I hope you are well.  
I am sure you are very busy and  
I hope you will be able to write  
to me soon. I am sure you are  
very busy and I hope you will be  
able to write to me soon.

But I believe that my presence here this evening  
will be a great help to you. I am sure  
you will be able to write to me soon.  
I am sure you are very busy and I  
hope you will be able to write to me  
soon. I am sure you are very busy and  
I hope you will be able to write to me  
soon.

But as this subject is so important  
I am sure you will be able to write  
to me soon. I am sure you are very  
busy and I hope you will be able to  
write to me soon. I am sure you are  
very busy and I hope you will be able  
to write to me soon.



## AN ADDRESS,

8c. 8c.

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It might be considered a fitting introduction to my subject that I should endeavour to prove logically, and to place beyond dispute the opinion, that it is desirable and for the nation's benefit that Instruction in Art should be diffused as widely as possible, and that drawing should form a part of general education.

But I believe that my presence here this evening, the subject upon which I am about to address you, the constantly increasing demand for and the spread of elementary instruction in drawing, is a proof of this, stronger and more cogent than any others that I could offer; so that I hesitate to detain you by this preliminary matter, wishing to pass rather to an explanation of what is doing or has been done to supply a want so strongly felt, than to detain you by an endeavour to prove the desirability of doing it.

But as this subject addresses itself to three distinct classes of minds—the general educator, those interested in the developments of our manufactures and trades, and those who, loving Art for its own sake, desire to cultivate a love of it in others; and



as the first class have but newly entered into the subject, it may not be out of place to make some few remarks upon the utility of making drawing a part of general education concurrently with writing.

One great object of all education must be, and is, to *draw out* or develop the faculties; and, perhaps, the highest class of education may safely be said to be that which concerns itself most with such a training of the mind as shall enable it to perceive and work for itself, disciplining the mental faculties to become acute and powerful; while a far lower and less efficient mode of teaching is that which contents itself with cramming the receptive faculties of the mind, loading the memory of the student with knowledge (if it may be called such) which he is never taught to use; and which, confused and mentally undigested, weakens rather than strengthens the mind.

Although in this age of independence and self-government it may sound strange to speak of the parental authority of Government, at least to attach any real meaning to the term, there can be no doubt but that a nation must be only a large family, or else it is a mere band of adventurers bound together by no permanent tie; it is a planet revolving regularly in its orbit, the parts of which it is composed being made to cohere the more closely by its revolutions, or it is a chaotic mass, every movement of which serves only still more to disintegrate the parts, and to detach them from each other. Now, the prosperity of a family is best secured by the careful training in knowledge and power of each of its members.

and a wise father seeks to develop thoroughly the intellectual and physical powers of each of his children, and to fit them for such stations as he may wish them to fill, to prepare them for any emergency which he may possibly foresee, and to give them every power which may be necessary to their future progress; and he does this, not only from a sense of duty or pleasure, but it is also dictated by self-interest. And if this is the case in the family, it certainly is not less so in the nation. And, at the present time, nothing can be of more importance to this country than that every one of its children should have the best moral, physical, and intellectual training that their circumstances can be made to enable them to receive. For the *intellect* of a country can hardly be of less importance than its *minerals*, although the latter seems to be more decidedly recognized as *wealth*, and as deserving of development. And this simile of the family holds good in another sense; for not only is it important for the general advancement that each should be thoroughly educated, but if this is not the case, those that are not so will in time become an incubus upon those that are, and the more highly qualified will find themselves a prey to the neglected.

The moral and intellectual development of our people is undoubtedly the great social problem of the present day; the development of every faculty, and then the turning those faculties to the best account possible. And every invention in mechanics which supersedes the labour of men's hands, declares in unmistakeable language the necessity



for cultivating and employing their intellects ; and it is thus only that society can receive the full benefit of modern science, when men shall hear and understand its voice saying, " Go up higher."

Now, without wishing to attach an undue value to drawing, I believe it likely to exercise a not unimportant part in education in a moral, intellectual, and physical, or at least *manual* point of view ; and, if this be the case, it must be evident that it is an important agent in what we agree to consider a matter of vital importance at the present time,—the general education of the people.

It is a very common error to regard drawing as an *end* and not as a *means* in education, and this opinion has arisen from the manner in which it has too often been taught in schools, where it has been, perhaps, the most unreal of all the unrealities ; a child has been set to copy a drawing or lithograph of, it may be, a picturesque pigsty, or some very dilapidated building, the indefinite and unprecise forms of which become still more vague and characterless in his hands, a few finishing touches from the teacher completes the work which has occupied much time, cost some money, and not imparted a single idea, or given the germ of any power. And if it be asked, What is the use of learning " this sort of thing ?" the answer may safely be, " None at all ;" but this is not even teaching *copying*, much more drawing.

Regarded aright, drawing, in general education, is the most potent means for developing the perceptive faculties, teaching the student to see correctly and to understand what he sees. Drawing, if well

taught, is the constant practice of the analysis of forms. And by this practice the *eye* is quickened and rendered incomparably more accurate, and as the eye is the most open and ready road through which knowledge passes to the mind, the full development of its powers can be a matter of no small importance to all; in this respect then, as an educator of the *eye*, drawing is a most valuable means, irrespective of any service that the power may be of in itself. But there is another faculty engaged in this study, that one which distinguishes man from the cleverest of the animals—the *hand* is employed, and it also is educated and trained to be more completely under the control of the will than by any other exercise it can be set to; it acquires a delicacy of movement and a refinement of power which no other discipline can impart, and which fits it more completely to perform its varied and delicate functions.

Two faculties, therefore, the perceptive and the reproductive, and those the most in demand and of universal application, are especially developed by education in drawing. The *eye* is taught to *see* all objects more correctly, the *hand* is trained to *do* everything more precisely.

Drawing, therefore, is a most valuable discipline in early education, if it be viewed merely as a means of development of the faculties, and one equally fitted for all ranks and both sexes, and this must be constantly borne in mind as one of the causes of its utility—that it teaches to *see* and to *do* all things more perfectly; that it is a development of the general intellect of the country in an eminently practical direction.



In the present advanced state of mechanical science hardly a week passes that the labour of men's hands is not to some extent superseded by machinery, and as this state of things progresses, so must the mind of the people be made to keep in advance of mere mechanical powers, or inevitably sink below them. Man must be the ruling and directing master of machinery, or he will become its slave. Every new invention in mechanics which supersedes the labour of men's hands renders more imperative the cultivation of their intellects, or masses of men will be thrown a mere drug, if one may use such an expression, upon the market of labour; less useful because less certain, and less under control, than their rivals of iron and brass, which know no wants and have no wills. But this very increase of the physical powers of a nation points imperatively to the development of powers which are often dormant in man, and which, admitting of no rivalry in machines, make not only an addition to the resources of the country, but extend the benefits conferred by mechanical science. In a philanthropic point of view, therefore, it is most desirable to extend the teaching of drawing to the greatest possible extent; and this is not the only value of this education in connexion with mechanical science—by the wide diffusion of mechanical powers thousands become more interested in their use, and a greater knowledge of them demanded, now they can only be well used when well understood, and in this drawing will be found a potent auxiliary—in a few years it is probable that a large proportion of our farm labour will be performed by machinery demanding a knowledge of

it by those who use it, and freeing a large amount of labour for other channels. Drawing will be of the greatest value, therefore, to all the agricultural population, and it is not too much to say, that the diffusion of this kind of education may tend in no small degree to avert evils in a future day that have heretofore been heavily felt in this country, when mechanical and animal power have been strongly put in opposition.

There can be no doubt, therefore, but that drawing, if properly taught, is a most efficient means of developing the perceptive powers of the mind, and of the greatest use to all, for it may be truly said, that *no one can know forms or objects thoroughly, who cannot draw them*, and that no one *does* know any form or object thoroughly until he has drawn it. This assertion *may* be doubted by those who cannot draw; it will *never be* by those who can.

In all teaching of drawing what is the first and greatest difficulty to be overcome? The imperfect power of seeing. The student has to be taught to *see correctly*; in the most advanced stages of instruction in drawing the eye still lags behind, and a student readily corrects his errors when he is taught to *see* them.

Education in drawing, then, will confer a power of seeing more correctly, of knowing more truly the forms and objects by which we are surrounded or with which we come into occasional contact, it will be a draught from the well of truth, and as we *know* more of the objects which we see before and around us we shall *love* more; and what can be



a more fitting subject for the study of youth, of whatever condition or sex, than one which teaches them to admire and respect the works of the Creator of all things, whether emanating directly from his own hand or manifested through the agency of his creature—their fellow-man? It is, perhaps, impossible to realize the different appearance which the world presents to the educated and the uneducated eye; and yet great as this difference is, every lesson, every attempt to draw will decrease it, and some slight glimpse into this world of glory is afforded for every effort.

But it may be said that however desirable it may be to give this instruction early in life alike to all, it is impossible, from want of time and its interference with other studies which are regarded as more indispensable. But in order that this argument should be valid, it must be proved that instruction in drawing not only interferes with other studies, but that the time it takes from them is absolutely lost to them; but this is not so: on the contrary, instruction in drawing is found to be most helpful in many of the ordinary studies of all schools. What would be thought of a school where the children were not taught to write? And yet what is writing but the drawing of a series of arbitrary signs, and what an amount of time is necessary to draw them well. The art of writing is, in fact, nothing but drawing from memory. To the study of writing, then, the practice of drawing must be very helpful, and experience has shown the truth of this theory. The one or two hours a week devoted to drawing have been found of more ad-

vantage to writing than the same time devoted to it ; and this may be readily understood on another ground—a child tires by constantly repeating the same letters, his best effort to imitate his copy is most frequently his first in the day's exercise, and he then goes on repeating and aggravating his own errors until they too often culminate in the last line of the copy ; but in drawing it is not so, the copying is constant, but the copy is different in every part, the attention is kept alive by the greater care demanded, the faculty of imitation is more rapidly acquired, and by the exercise of this imitative faculty, even the writing lesson is brought much nearer the original copy. Great difficulties had to be encountered in many cases in introducing drawing into National and parochial schools, great complaints made of its interference, &c., yet such a change has been wrought that it is now universally considered an advantage to the other studies of the school : schools which commenced with classes of twenty or thirty now number their students by two and three hundred, and drawing is found to be a useful *introduction to the practice of writing.*

But apart from these desirable influences on general education, how important it is that children should acquire early in life the germ of any knowledge which may be of use to them later in their day, that they should both acquire a taste for, and remove some of those obstacles from, those studies to which it may be advantageous, either in youth or manhood, to direct their attention !

What complaint is more constant than that our workmen are uneducated, inferior in this respect to



the same class on the continent—and perhaps it is so. But what is the workman's excuse? That he is too old now to go to school, that the hours spared from labour are necessary for repose, that his hands are stiff from toil, and he does not like to be “a child once more.”

Remove this plea therefore—the population of our schools furnish the occupants of our workshops; commence the education in the school, and when the boy leaves it to enter the workshop he will at once feel the value of the little power he possesses, this feeling will induce him to cultivate it; he will attend a school on some of his evenings, and by degrees and through these steps you will obtain a well educated class of workmen. Is it nothing to have implanted in the mind of the child this desire for future knowledge that operates in furnishing him with intellectual employment and pleasure, joined with profit, in one and the same study? and will this exercise no influence upon the morals?

I advance these reasons then as so many pleas for making education in drawing a part of the school course of every child, and I address them to those who interest themselves in general education alone, and view it only as it affects the moral and material interests of the people.

It may be said that much that I have stated does not apply to females, and that in girls' schools drawing can exercise but little influence on the occupations of their after life; but this is much less true than at first may be thought, and setting out all the numerous class of women who live by their labour, and to a large number of whom drawing is

as valuable as to any, it will be found to confer advantages upon all; habits of order and precision will be acquired, and the girl who has been taught drawing in her school will have one element in her character towards forming a good housekeeper.

There is one other point on which I wish to say a few words—the value of drawing as an universal language. How impossible it is often found to convey any clear impression to the mind of another by a merely verbal description of an object, when in a few minutes a very moderately instructed hand will, by means of a sketch or sketches, convey an accurate and unmistakeable idea to the mind of another. Now this is a want which all may feel, and it can only be supplied to the people generally as a portion of ordinary education. The education of an artist is not required for it, any more than that a person should be a master of *penmanship* in order to make his writing intelligible to his fellows; but some amount of drawing power, coupled with that clear idea in the mind of what the object is like, which drawing so materially tends to give, will be sufficient to save much time and many errors, particularly when both the parties understand the language of form.

I have dwelt thus upon the importance of drawing as a part of general education from a conviction that, like the old adage, which says, "If you take care of the pence the pounds will look after themselves," so I believe that if drawing can once be placed in its right position in primary education, that more advanced instruction, whether adapted to the requirements of the artizan and manufacturer



or to the more extended desires of the lover of art, will never need advocates or want pupils.

As in the individual man we see as he passes from infancy to childhood and on to manhood, first one want, then another manifest itself, and as the intellect and the physical powers are developed, a clearer consciousness of *what* he requires as well as of how he must obtain it is manifested. So in the body politic, as it progresses in cultivation, and its opportunities are increased, we see rise into prominence first one wish, then another for improvement and culture,—one subject hanging as it were by the skirts of another, felt at first feebly, acknowledged doubtingly, but at length asserting itself, and becoming recognized as an integral part of the great sum of what the people require to know.

Nothing can present a more complete example of this than the progress of popular education during the last forty years. Arising amongst the people themselves, who found mouth-pieces and advocates in their more gifted compatriots, it has grown slowly, it may be, but steadily into the full recognition of its national importance, and of its fosterage being a national duty.

This want would first be felt by adults, the first effort would naturally be to administer to their requirements, and perhaps it is mainly to the establishment of mechanics institutions that we are indebted for the extension of a demand for education amongst the masses; for however much this class of institutions may have descended from their original purpose of being popular instructors to become little more than popular playthings, there

is no doubt but that in their class-rooms was laid the foundation of much grave, earnest, and more extended work, since done under other auspices,—at least in them it was first sought to teach drawing suitable to the wants and on terms placing the study within the reach of the masses. This appetite growing with what it fed on, and being fostered by men who believed in the desirability of diffusing art education as widely as possible, other schools arose devoted entirely to the study of art, still placing it within the reach of the many; and now, by the zealous advocacy of some who loved art for its own sake, it began to be believed that it was not only desirable but would also be profitable, in a pecuniary sense, to foster by public support this desire for art knowledge.

But it is ever thus, slow must be the progress of the self-sacrificing pioneer,—the highest good at which he aims,—the disinterested love he feels, may excite the wonder, perhaps the pity of those who know him; but when he can make the object which fills his soul with zeal attractive to others on the score of profit, he may depend, however different may be the feelings from which the co-operation may arise, that he is secure of obtaining zealous and numerous fellow labourers.

And thus it was when the attention of the Government of the country was aroused to the fact that a greater diffusion of the knowledge of the art of design was necessary to the safety of our manufactures, in their competition with the productions of other countries, that it was resolved to establish *Government Schools of Design*. But as



the most conclusive argument in this matter had been the balance sheet of the merchant and the manufacturer, it was only probable that their interests, or rather those of manufacture, would form the most prominent subject of consideration, and *it was so.*

From the first establishment of the Schools of Design their object was not the stimulation of a general love of art amongst the people, nor the furnishing all classes of the community with that kind of instruction in drawing which bore upon their particular trades, but it was avowedly the education of designers for manufactures; and to this end were all the efforts of the authorities and the studies of the schools directed and limited.

But the attempt to establish a School of Design was the first great proof of the necessity of establishing *Schools of Drawing*, and this, with perhaps a solitary exception, they became, that is, *Schools of Drawing, with a limited range of study.*

However, in the fulness of time the conviction of the few, that in order to obtain the realization of the objects of the schools the education should commence earlier and be spread wider, became the opinion of the many; and after the Exhibition of 1851, on the formation of the Department of Practical Art, the Government first proposed to itself the task of diffusing education in drawing and the elementary practice of art as widely as possible amongst the people, and it especially sought to commence in the child the work it hoped to complete in the adult.

The work it undertook was,—To make elementary drawing a part of general education, offering to all some knowledge of the language of form as well as of the language of ideas.—To supply to the mechanic and the artizan that kind of drawing power of which he himself felt the need, hoping to induce him to feel the desirability of obtaining still more, and to lead him to become the well instructed producer of the ideas of others.—To the art-workman and the public generally it offered a complete education in art, extending its studies over the widest field and endeavouring to make each step in its education complete and thorough, embracing all that could be required in an art education, and including besides the systematic study and practice of ornamental art and of various studies bearing only upon it.

But before it could be possible to diffuse over the country such an education as this, embracing so wide and varied a range of studies, it would be evident that teachers must be found with qualifications different in kind and degree from those usually possessed by ordinary art teachers.

To secure this object the *Training School* was established in order to teach as students and train as teachers those who should thus be enabled to disseminate this widely based and extensive course of education throughout the country; and to an exposition of the course of instruction and methods of study pursued in this school, and to some remarks upon some of its results, it is now my duty to address myself.

Its academic studies, however minutely they may be subdivided, group themselves under three heads,



*drawing, painting, and modelling.* The classes of persons which those who are trained in its schools are expected to instruct may be divided into four—School-children—Workmen and mechanics, with a view to their trades, general art students, and those who study ornamental art with a view to becoming designers.

The object of the Training School is to educate students to become masters; for this purpose it selects from amongst the schools connected with the Department of Science and Art, and from other art students who may apply, such as by their previous art acquirements are deemed most likely to fulfil its objects. To enable such to pursue their studies for a sufficient length of time, allowances are granted extending from 5s. to 30s. a week to the students, they being expected to devote thirty-five hours a week to the objects of the school; of this time the principal number devote one-seventh to teaching; the more advanced one-third.

Besides an examination in general knowledge, embracing reading, writing, arithmetic, English history, and one book of Euclid, which every student is expected to pass on or shortly after his admission, the subjects of study in the school are divided into groups, to each of which an examination and a certificate is attached. These examinations consist of written papers on the various subjects connected with the groups, and works executed in the presence of the examiners.

Before any student can be admitted to such examination he must have produced in the school the works pertaining to such group, which must also be of a thoroughly satisfactory character. Besides

this he teaches under constant inspection, and every month a report is made of the progress of his school and his own efficiency.

This is a brief outline of the student's course. I now come to speak more in detail of the studies through which he passes.

Bearing in mind the importance of teaching drawing to school-children and to mechanics, the first certificate which every student must take, before he can proceed further with his studies, or at least take other certificates, concerns itself especially with the studies which fit him for this duty. He must produce thoroughly satisfactory studies in drawing of ornament, foliage, geometric models, and the figure from the flat, of geometrical, mechanical, architectural, and perspective drawings; solve written papers on geometry, perspective, and colour; execute in a given time before the examiners works in perspective, mechanical, architectural, and model drawing; and he must have satisfactorily taught a parochial school.

The second certificate is for the study of painting, and embraces the practice of painting in oil, tempera, and water colour from ornament and objects of still-life; also the study of ornament, artistic botany, and the practice of elementary design. At the examination the student is required to solve written papers on the history and application of ornament, and to execute a time sketch from a group of still-life before the examiner. In the second certificate, therefore, it is sought to provide by the systematic study of ornament for the education of the ornamental designer, while



the requirements of the general student are not neglected.

The third certificate is attached to the study of the figure, and the examination conducted on a similar plan ; the papers being on anatomy.

The fourth and fifth certificates are devoted to modelling ; one of ornament, the other figure, the works being similar in character, and the written papers the same as in the second and third certificates.

The sixth group of certificates relate to more advanced technical instruction, including mechanical and architectural drawing, and various applications of art to manufacturing purposes, as painting on porcelain, &c. &c.

This, then, is the course of study, through a part or the whole of which a student in training must pass previous to being recommended for appointment. It remains for me to describe the manner of study.

All art-education divides itself into two groups ; that which a student may be taught to *know*, and that which he must be taught to *see*. In the first may be included, geometry, perspective, mechanical and architectural drawing, ornament (partially), and anatomy (partially) ; while the actual imitation of an object or the learning to see would embrace all studies, whether of drawing, painting, or modelling, in which artistic reproduction was sought to be achieved.

In accordance therefore with this, the instruction consists of class-teaching by class-lectures with black-board illustrations, and that careful individual

instruction without which all art-education must be merely nominal. The one principle being ever borne in mind that a student should be taught to know *why* he does *what* he does,—the examinations being especially adapted to ascertain this.

The means by which the students are trained in teaching remain to be pointed out.

It must be evident that to provide a sufficiently wide field of practice for a large number of students in training, as well as to secure the same kind of art teaching as that which they would be required to *give* when employed as masters, schools similar in their nature must be attached to the Training School.

These were fortunately provided by the *parochial schools* of London for that class of tuition, and by the establishment in different districts of London by individuals unconnected with the Department, of schools of art, for affording instruction in the evening to adults and others. By this means was the *field for training* provided, not only without cost to the State, but the instruction being paid for at a low rate it became a reduction in the cost of the Training School.

This then is the course of instruction, the method of study, and the means of training adopted with the view of supplying the whole country with teachers, who, trained to commence with the child of the poorest or the more wealthy, when at school; is fitted also to impart to the mechanic and artizan the more special instruction adapted to their wants, and besides this is qualified by a careful course of instruction and training to give that general in-



struction in the elementary practice of art which it is sought to diffuse as widely as possible amongst the people,

Before laying before you some of the results of this training I would call your attention to some facts connected with the students trained, as besides being the agent for supplying masters, and thereby promoting the progress of education throughout the country, the training school also necessarily acts as a powerful stimulus on the existing schools of the country, by offering to the most competent of the students an opportunity of advanced education with pecuniary aid, and the further and more powerful incentive of a certain and remunerative commencement in life.

From the commencement of the Training School in 1852 to the present time, 147 students have been in receipt of weekly allowances at a total cost to the State of 10,916*l*.

Of this number 67 have been appointed to schools, having received 5,505*l*. in allowances, and 16 have left from various causes after having received 738*l*. 64 students are at present receiving allowances in the school at a weekly cost of 58*l*., and having already received the sum of 4,673*l*.

The certificates taken during the period extending from the first regularly constituted examination conducted as at present, in July 1854, to the last examination, in July 1857, have been in the first group 100, in the second 18, in the third 2, in the fourth 4, and in the sixth 35, making a total of 159 certificates.

The average cost in allowance to the students for each certificate is therefore about 68*l*. 10*s*.

Of the 147 students who have received allowances, 101 have obtained the 159 certificates.

Fifty students have obtained 1 certificate.

Forty-three	„	„	2	„
And eight	„	„	3	„

Of these 159 certificates taken at 7 examinations, 29 were taken at the first; 24 at the second; 36 at the third; 21 at the fourth; 17 at the fifth; 17 at the sixth; and 15 at the seventh.

From the great demand for masters when the Training School was first established, it was impossible to retain students long enough in the school to enable them to pass through the studies for the higher certificates. The following figures will show the working of the school in this respect :—

At the first examination the whole of the 29 certificates taken were for the first group; at the second, of the 24 obtained, 16 were for the first group, 3 for the second, 1 for the third, and 4 for the sixth.

At the third examination 36 were obtained, of these, 20 were for the first, 7 for the second, and 9 for the sixth.

At the fourth, 21 being taken, 10 were for the first, 4 for the second, 1 for the third, 2 for the fourth, and 4 for the sixth.

At the fifth, 12 were obtained for the first, 2 for the second, and 3 for the sixth.

At the sixth, 5 of the first, 2 of second, 2 of the fourth, 2 of the fifth, and 6 of the sixth. And at the last, 8 of the first certificates, 1 of the second, and 6 of the sixth groups were taken.

The sum of 10,916*l.* and the 159 certificates obtained have been distributed amongst the students



of the schools connected with the Department in the following manner :—

Thirty-six students of the metropolitan schools have received 3,017*l.*, have taken 54 certificates, and 21 of them have obtained appointments.

Forty students of provincial schools have received 4,067*l.*, have taken 67 certificates, and 27 have been appointed.

Twenty-five persons previously unconnected with our schools have received 2,394*l.*, obtained 38 certificates, and 19 appointments.

The average cost of the students of the metropolitan schools has been 86*l.* 10*s.* per student; of the provincial schools, 101*l.* 10*s.* per student; and of those previously unconnected, 95*l.* 10*s.* per student.

Next to London, Dublin has supplied the largest number of students — 12, who have together received 811*l.*, taken 13 certificates, and received 7 appointments.

Manchester has sent 7 students to the Training School, who have taken 634*l.*, 11 certificates, and received 5 appointments.

Cork has sent 6 students who have received 899*l.*, taken 8 certificates, and received 3 appointments.

The remaining forty-two students have been sent from eighteen schools, four having sent three, five two, and nine one student.

These are some of the results, then, of the Training School, extending from the 1st of October 1853 to the 21st of November 1857, in so far as the stimulus it has offered to students is concerned.

I must now call your attention to some of the effects produced upon the diffusion of art-education by means of the students thus trained.

I have already said that from the 101 students who took certificates, from July 1854 to July 1857 inclusive, sixty-seven had been appointed; but this does not include the whole number sent from the school, eighteen having been appointed between the commencement of the school in 1852 and October 1853. The whole number, therefore, sent out from it has been eighty-five; two have been sent to India. Let us hope to return good for evil, and to carry to that sad soil, so brutishly ensanguined by our blood, the seeds of an art that can scarcely exist without refining and purifying the mind.

One also has recently departed for Canada, I trust to form there the nucleus of an important School of Art.

Some of the results of the Training School in its effects upon the provinces may be gathered from the following figures:—

From May 1852 to 30th September 1854 forty-four masters had been sent from the Training School. From 1st October 1854 to 30th September 1855 twenty, and from October 1855 to September 1856 twenty-one.

From 1852 to the present time sixty-one new schools have been established, besides assistant masters supplied to existing schools.

In 1852 the number of students taught in the provincial schools was 3,566—in 1853, 11,706—in 1854, 17,209—in 1855, 23,254—in 1856, 28,257; and in 1857, 34,068.



But, besides its results in the provinces, it is fitting that I should point out its central action.

When the school was removed from Somerset House, and the Training School completely organized at Marlborough House in October 1854, it may be said that Government discontinued its aid to the art-education of the metropolis by fixing a rate of fees so high as to render the instruction independent of pecuniary aid, and but for the establishment of the district schools London would have been deprived of art-instruction at a low rate of fees.

But although by their establishment instruction is given at the same rate of fees as in the provinces, this is done without cost to the State, and the giving it is made to benefit the country generally by the training it affords the masters, and this, as well as the teaching in parochial schools, is to be regarded as amongst the other results of the Training School.

In 1854, eight district schools were taught by the students in training, and 601 students received instruction in them, including 147 school-masters and mistresses. At the same time 1,776 children were being taught in parochial schools.

In 1855, there were 477 scholars in the district schools, and 1,724 children taught in parochial schools.

In 1856, there were 507 pupils in district schools, and 3,346 in parochial schools; and in 1857, 540 in district schools, and 5,501 in parochial.

The number of persons receiving instruction in the district and parochial schools of London was, in 1854, 2,377; in 1855, 2,201; in 1856, 3,853; and, in 1857, 6,041.

At the present time 15 students in training are teachers in district, and 26, teachers in parochial schools, and not only is this acting beneficially upon the scholars of parochial schools, but it is gradually raising a body of teachers from the masters and pupil-teachers of the schools themselves.

In February 1856, 3 pupil-teachers were engaged in teaching 103 children under the superintendence of teachers from the Training School; in October 1856, 18 pupil-teachers and 3 schoolmasters were so employed, having 775 pupils; and in 1857, 41 pupil-teachers and 11 schoolmasters were the teachers of 2,519 children.

But while dwelling on the results of this school in the training of masters for provincial schools it is necessary not to forget its action as a school of art for the metropolis. The education which it affords to the student in training is open to the general public by the payment of fees ranging in amount from 1*l.* to 4*l.* per session of five months. It has also classes for schoolmasters, and affords instruction to the detachment of Royal Engineers employed here.

It is not necessary that I should dwell upon the detail of the instruction the school affords, the illustrations of the stages of instruction which hang before you will best exhibit the extent and variety of the course; but I wish to make a few remarks upon the present fulfilment by it of the original purpose of the School of Design.

No question connected with these schools has given rise to more discussion than that, whether design could be taught, should be taught, or was taught in them.



Manufacturers who first hoped to find the schools a repository of designs, which should render unnecessary (it might be) their half-yearly trip to Paris, have been uniformly disappointed. Others who expected to find in the designs executed in the school a full knowledge of all the requirements of manufacture and the demands of fashion have been disappointed likewise, and some have said, that to produce designs in the schools, unless all these necessities were complied with, was useless. But this arises from an entirely mistaken idea of the object of the schools as schools of ornamental art.

The designs produced in a *school* should and must be *exercises of the students*, and simply *studies in composition*. They are *exercises in design* to teach the student to *become a designer*, and this object will be much more certainly achieved by a careful and systematic study of ornament and of nature with a view to ornament than by a more confined attention to mechanical necessities. Of one thing we may be sure, that if a student can be made or become a good designer *artistically* that he will find but little difficulty in overcoming the mechanical obstacles.

In one way alone can these schools ever become great schools of ornamental art—it must be by the undertaking of actual work to be done by masters assisted by students. By such means, the coupling together instruction in art and its practical application, bringing all the studies of the school to bear upon the work in hand, not only may the students become first-rate ornamentists, but the ornamental art of the time become greatly improved, inasmuch as they would carry into their work more artistic

feeling and power, and be less strictly confined within the pecuniary limits of profitable labour.

This must be the culminating point of the schools, that they ever reach it must mainly depend upon the talent and zeal of the masters. Of one thing I am sure, that if the opportunity be offered there is talent enough in the schools to re-habilitate ornamental art in this country, and to put to shame those who deny us the powers necessary to achieve this work.

I assert this the more emphatically, from being engaged in such work at the present time. The Royal Commission of Fine Arts have intrusted to the school the execution of a series of portraits of the Tudor family, for one of the rooms in the House of Peers. These pictures combine in an eminent degree pictorial and ornamental art, and I believe they could not have been executed but through the agency of such a school as this.

Give then the field, and depend upon it that the talent is not wanting; and for myself, I believe that the time is coming when the power of the schools will be made manifest in this direction.

Let the masters of the schools take up the manufactures of their localities, or the practice of ornamental art of the highest class, and let the schools become *ateliers*, artistic workshops as well as schools, employed upon actual works, and meeting all the requirements of such employment, and we shall soon have a body of ornamentists and designers who would be unsurpassed in any country.

Before concluding, I would, in order to complete this exposition of the Training School, mention that



since its commencement at Marlborough House in October 1853. The number of students who have paid fees has been as follows:

October 1853 to July 1854:—

General students, 1st sess., 153; 2nd sess., 144.

Schoolmasters „ 288; „ 144.

At this time three classes were established for schoolmasters in district schools.

The total amount of fees received for all the instruction given by the school during the same period, that is one year, was 993*l.* 4*s.* 4*d.*

	£	s.	d.
In 1854-5 the fees received were	860	14	4
In 1855-6 „ „	1,080	18	6
And in 1856-7 „ „	740	7	4

(In this period the school was removed from Marlborough House, and the removal caused the session to be shortened.)

While the present session is fuller than any previous one, the fees for the present *half-year* being equal to 570*l.*

I have thus endeavoured to place before you a concise statement of the objects and working of the Training School as they may stimulate education in the elementary practice of Art, both in the provinces and the metropolis, by furnishing well educated masters for Art Schools, who should embrace within the range of their tuition alike the young and the adult, the humble and the lofty, those who seek instruction only for money profit, and those who love Art from a higher motive; masters for schools which may become the means,

of diffusing a greater knowledge of and love for art.

I believe in the desirability of doing this for the advantage of the country merely in a mercantile point of view, and that this object deserves the liberal support of the Government and the nation from this cause.

But I believe, also, that the diffusion of Art knowledge and Art power may appeal to national support on other and higher grounds, and that its true value is not to be estimated by *tables* which are supposed to show "The progress of the nation."

To one in whose nature a deep and true love of Art is implanted, and without this no one can be a true artist, Art becomes almost a holy thing, something to be dedicated to noble aims, and not to be trailed in the mire and the dirt of mere displays of pomp and vanity; a something that should minister to the pleasures or purposes of the *soul*, and not merely play the agreeable to the senses.

By such an one the extension of these schools is viewed in a different manner; he dwells with hope upon the results they may have upon the general feeling for Art, and the love of its manifestations upon the people of this country. He believes that they are one step in the furtherance of that hope that will arrive at fruition when one of the noblest gifts of God shall be worthily devoted to His service, when the noble deeds and thoughts of the great and good men of all times, all countries, and of all faiths may find worthy expositors and appreciating audiences; when in this our country, Art, standing noble and aloft before all men, drawing to itself the



noblest intellects and the purest feelings, may appeal to all, and in a voice that shall find an universal echo in all hearts, say, it is my mission to speak to your souls through your senses,—to cause your hearts to flame or melt, but always to noble ends ; and to speak an universal and eloquent language only the more effectively to disseminate great deeds and noble thoughts.

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